

106771

F. SERVAIS

COMPOSITIONS POUR VIOLONCELLE

Op.		M. Pf.
1.	Fantaisie sur un thème favori. Avec accomp. de Piano ou Harpe	3 25
" 2.	Souvenir de Spa , Fantaisie. Avec accomp. de Piano . Avec accomp. de Quatuor	4 25 3 50
" 3.	Comte Ory , Caprice. Avec accomp. de Piano ou d'un 2 ^d Violoncelle obl. . .	4 25
" 4.	Le Désir , Valse de <i>Schubert</i> , Fantaisie et Variations. Avec accomp. de Piano . Avec accomp. d'Orchestre	4 25 8 50
" 5.	Concerto (en <i>Si</i> mineur). Avec accomp. de Piano . Avec accomp. d'Orchestre	6 25 11 50
" 6.	Le Barbier de Séville , grande Fantaisie. Avec accomp. de Piano . Avec accomp. de Quatuor Avec accomp. d'Orchestre	4 75 4 75 10 50
" 7.	Andante cantabile et Rondo à la Mazurka . Avec accomp. de Piano . Avec accomp. d'Orchestre	4 25 6 25
" 8.	Fantaisie caractéristique sur 2 célèbres Romances de Lafont. Avec accomp. de Piano . Avec accomp. de Quatuor Avec accomp. d'Orchestre	4 25 4 75 8 50
" 9.	Le Carnaval de Venise , Fantaisie burlesque. Avec accomp. de Piano . Avec accomp. de Quatuor Avec accomp. d'Orchestre	4 25 4 75 9 50
" 10.	Souvenir de la Suisse , Caprice. Avec accomp. de Piano . Avec accomp. de Quatuor	4 25 3 50
" 11.	6 Caprices . Avec accomp. d'un 2 ^d Violoncelle ad lib. En deux Suites, chaque	4 75 2 75
—	Caprice Nr. 2 séparément pourvu d'un accomp. de Piano par <i>Louis Lubeck</i>	2 —
" 12.	Lestocq , Grande Fantaisie. Avec accomp. de Piano . Avec accomp. de Quatuor Avec accomp. d'Orchestre	5 25 6 25 12 50
" 13.	Fantaisie sur 2 Airs russes . Avec accomp. de Piano . Avec accomp. de Quintuor	3 50 3 50
" 14.	Morceau de Concert . Avec accomp. de Piano . Avec accomp. de Quatuor Avec accomp. d'Orchestre	4 25 4 25 8 50

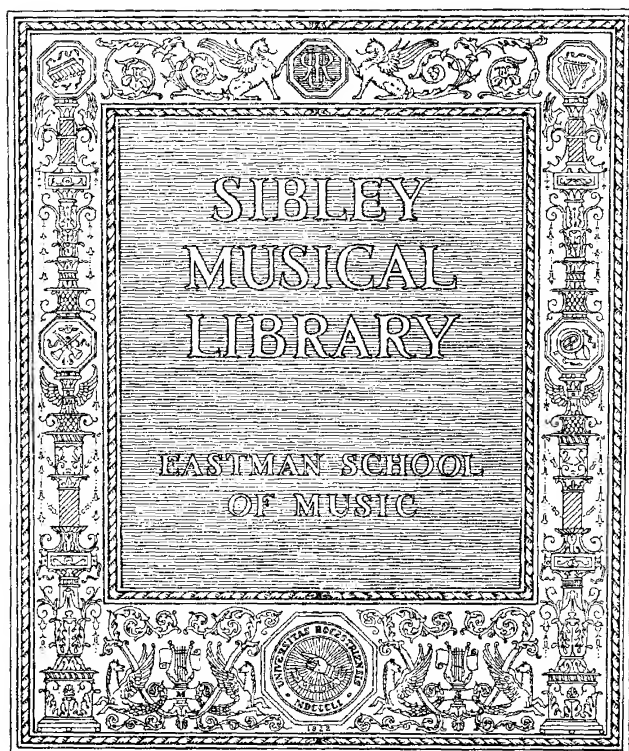
Op.		M. Pf.
15.	Souvenir de St. Pétersbourg , Fantaisie. Avec accomp. de Piano . Avec accomp. d'Orchestre	3 50 7 25
" 16.	La Fille du Régiment , Fantaisie et Variations. Avec accomp. de Piano . Avec accomp. de Quatuor Avec accomp. d'Orchestre	4 25 3 50 7 25
" 17.	Carafa. O cara memoria , Fantaisie et Variations. Avec accomp. de Piano . Avec accomp. d'Orchestre	4 25 8 50
" 18.	Concerto militaire . Avec accomp. de Piano . Avec accomp. d'Orchestre	6 25 11 50
" 19.	La Noce de Cracovie , grande Fantaisie Polonaise. Avec accomp. de Piano . Avec accomp. d'Orchestre	4 25 10 50
" 20.	Souvenir de Bade , grande Fantaisie. Avec accomp. de Piano . Avec accomp. d'Orchestre	4 25 9 50
" 21.	Souvenir de Czernowitz . Morceau de Salon, sur des Airs Roumains. Avec accomp. de Piano .	3 25
	Le Lac de Côme , Barcarolle transcrite. Avec accomp. de Piano	1 50
	Souvenirs élégiaques de <i>A. Bessems</i> , transcrits. Avec accomp. de Piano	3 50
	Nocturne de Chopin , transcrit. Avec accomp. de Piano	1 25
	2 Mazurkas de Chopin , transcrites. Avec accomp. de Piano	2 —
	Regrets , Pensée musicale à la mémoire de la Reine des Belges, transcrite. Avec accomp. de Piano	1 25
	La Veillée , Pastorale de <i>B. Damcke</i> , transcrite. Avec accomp. de Piano	1 75
	Oeuvres posthumes :	
Nr. 1.	Halévy , deux Mélodies célèbres. Avec accomp. de Piano . Avec accomp. d'Orchestre	4 25 7 50
2.	Dalayrac , Duo sur une mélodie pour 2 Violoncelles. Avec accomp. de Piano	5 50
3.	Les Huguenots , Fantaisie. Avec accomp. de Piano . Avec accomp. d'Orchestre	4 — 7 25
4.	Hymne national Hollandais , Fantaisie et Variations. Avec accomp. de Piano . Avec accomp. d'Orchestre	3 25 7 —

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C



1

VOLONCELLO SOLO.

FANTASIE.

7759

VIOLONCELLO SOLO.

Cantabile espressivo.

dolce

mf *f* *pp*

cres. *mf* *rall.*

a tempo. *dol.*

rall. *f* *a tempo.*

pp *con espress.* *rall.*

rit. *a tempo.*

rall.

All' ma non troppo. *p dol.*

2. Corde.

a tempo. *f* *poco rall.*

f *p* *2. Corde.* *cres.*

f *fz* *fz* *fz* *fz*

ad libit.

p

2^e Corde.

fz *fz* *fz* *fz* *f*

f

p *f*

Allegro.

f

p

ff

cres.

ff

2 1 0

a tempo.

ff risoluto.

pp

cres.

f

ff

Adagio.

Andantino.

p

2a Corde.

dim.

1a Corde.

ff tenuto.

pp

rall.

sf

ff

4a Corde.

pp

dol.

ff

dim.

2ª Corde. *f*

4ª Corde. *rall. atempo, dim.*

Allº *arco*

pizz.

p

f

f

f

f

ff

ben sostenuto.

f

1ª Corde.

cres.

rall

VIOLONCELLO SOLO.

a tempo.
p
cres. - - - - - *paco* - - - - - *a* - - - - -
paco.
f
ff *p dim.* *pp* *a tempo*
poco ritard. *dim.* *p*
rall.
a tempo.
con espress.
pp
cres.
pp

cres.

f

p

dim.

meno mosso.

risol.

ff

pp

3^e Corde.

riten.

il tempo.

30

3

6

FINE

FANTAISIE

Par 106771

F. SERVAIS Op. 2.

VIOLONCELLO.

PIANO.

All^o agitato.

ff risoluto.

f

fz >

con 8

con 8

fz >

fz >

fz >

rit

con 8

rit

The image displays a musical score for a piece, likely a recitative or a short instrumental work. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The tempo and mood are indicated by the markings "Moderato Recit." and "Allegro.".

The score is divided into two main sections:

- Moderato Recit. (Moderate Recitative):** This section begins with a treble clef and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of a steady, rhythmic pattern of eighth notes in the bass clef. The tempo is marked "Moderato" and the mood is "Recit." (recitative). The section concludes with a double bar line.
- Allegro. (Allegro):** This section begins with a treble clef and a 2/4 time signature. The melody is more rhythmic and features a series of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of a steady, rhythmic pattern of eighth notes in the bass clef. The tempo is marked "Allegro." and the mood is "Recit." (recitative). The section concludes with a double bar line.

The score includes various musical notations, including notes, rests, beams, and dynamic markings (e.g., *p*, *f*, *pp*, *ff*, *cres.*, *dim.*, *fz*, *ten.*). The notation is clear and legible, typical of a printed musical score.

f *p* *lento.*
Mod° assai.
ben marcato.
pizz *arco*
p
p

7739.

dol.
Cantabile espressivo.

p dol.

mf

dim

animato

pp

cres.

mf

dol.

a tempo.

rall.

p

rall.

mf

dim.

7759.

a tempo.

pp *con' express.* *rall.*

dol. *p*

a tempo. *ril.* *p*

rall.

dol. *p*

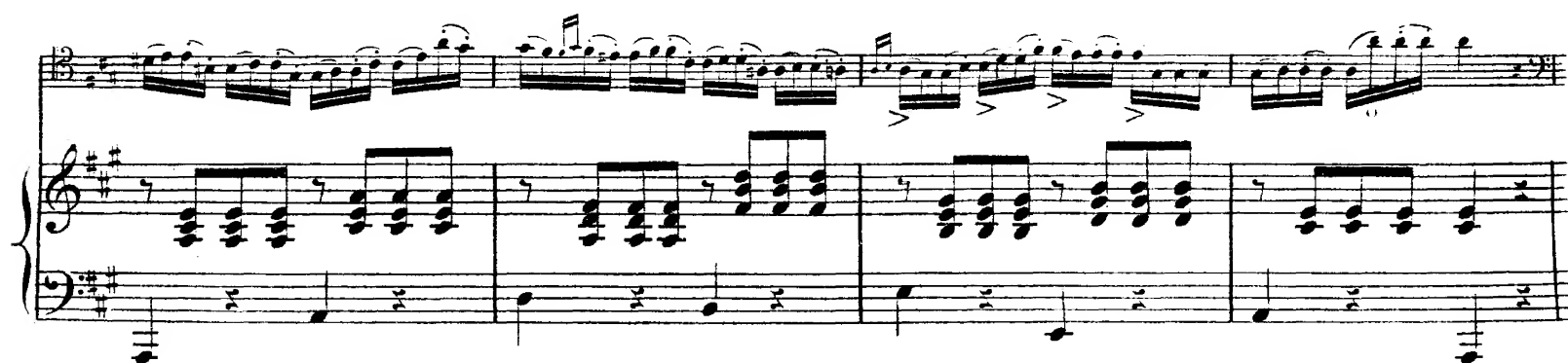
Allº ma non troppo. *pp*

2º corda. *fz* *poco rall.* *tempo.*

poco rall. *tempo.*

This page contains five systems of musical notation for a piano piece. The notation is written for a single melodic line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 12/8. The systems are as follows:

- System 1:** The melodic line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of chords. Dynamic markings include *f* and *p*.
- System 2:** The melodic line features a triplet of eighth notes, followed by a half note and a quarter note. The piano accompaniment continues with chords. Dynamic markings include *f*, *fz*, and *cres.*
- System 3:** The melodic line has a half note, followed by a quarter note and a half note. The piano accompaniment includes a section marked *ad libitum.* and a section marked *dol.* Dynamic markings include *fz* and *p*.
- System 4:** The melodic line features a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of chords. Dynamic markings include *fz* and *f*.
- System 5:** The melodic line begins with a half note, followed by a quarter note and a half note. The piano accompaniment includes a section marked *2a corda.* and a section marked *f*. Dynamic markings include *f* and *ff*.



First system of musical notation. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including a triplet of sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The upper staff continues the melodic development with dense sixteenth-note passages. The lower staff has a more rhythmic accompaniment. Dynamics include *cres.* (crescendo), *ff* (fortissimo), *2 1 0* (trill), *p* (piano), and *ff risoluto* (fortissimo, resolute). The tempo marking *a tempo.* appears at the end of the system.

Third system of musical notation. The upper staff features rapid sixteenth-note runs. The lower staff has a steady accompaniment. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Fourth system of musical notation. The upper staff has a melodic line with many sixteenth notes. The lower staff features a more active accompaniment. Dynamics include *cres.* (crescendo), *f* (forte), and *ff* (fortissimo).

Fifth system of musical notation. The upper staff features a very dense texture of sixteenth notes. The lower staff has a melodic line with some slurs. Dynamics include *dim.* (diminuendo), *ff* (fortissimo), and *trem.* (tremolo).

Adagio.

con espres.

pp *f* *pp* *f* *p*

Andantino.

pp *p* *dim.*

pp *p* *dim.*

2^a corda.

1^a corda. *tenu.* *ff* *trem.*

cres.

p *pp*

ff *trem.* *rall.*

pp *ff*

This page contains five systems of musical notation for a piano piece. The notation is written for a single melodic line and a piano accompaniment.

- System 1:** The melodic line begins with a forte (*fz*) dynamic, followed by a fortissimo (*ff*) section. The piano accompaniment features a series of chords and moving lines. Dynamics include *fz*, *ff*, *p*, and *pp*. A marking "4. corda." is present.
- System 2:** The melodic line continues with a *dol.* (dolando) marking. The piano accompaniment has a more active, flowing texture. Dynamics include *pp* and *p*.
- System 3:** The melodic line features a *ff* dynamic. The piano accompaniment includes dense sixteenth-note passages. Dynamics include *ff* and *f*.
- System 4:** The melodic line has a *dim.* (diminuendo) marking. The piano accompaniment features complex sixteenth-note patterns. Dynamics include *dim.* and *f*.
- System 5:** The melodic line concludes with a *rall.* (rallentando) marking. The piano accompaniment has a final, sustained chord. Dynamics include *f* and *rall.*. The piece ends with a "4. corda." marking.

a tempo. *dim.*

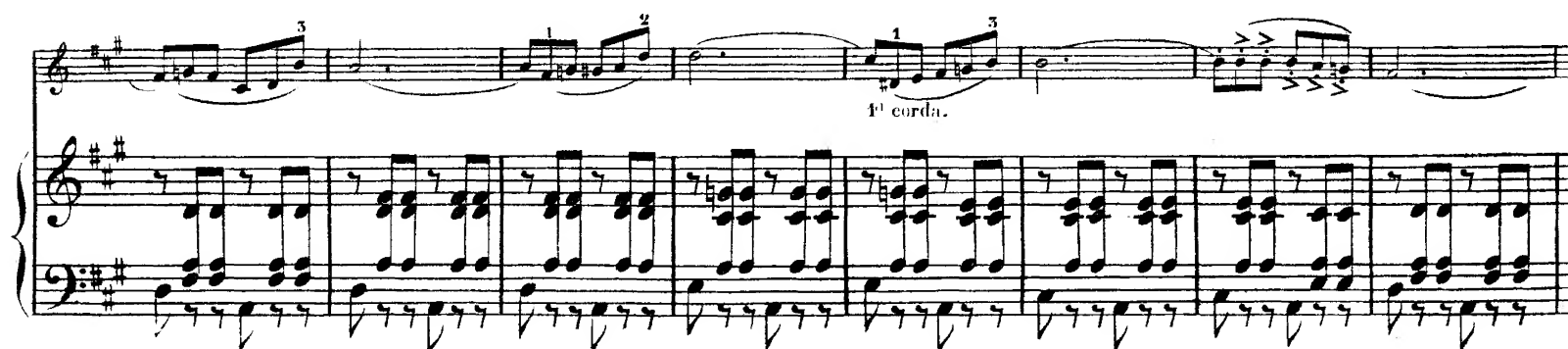
mf

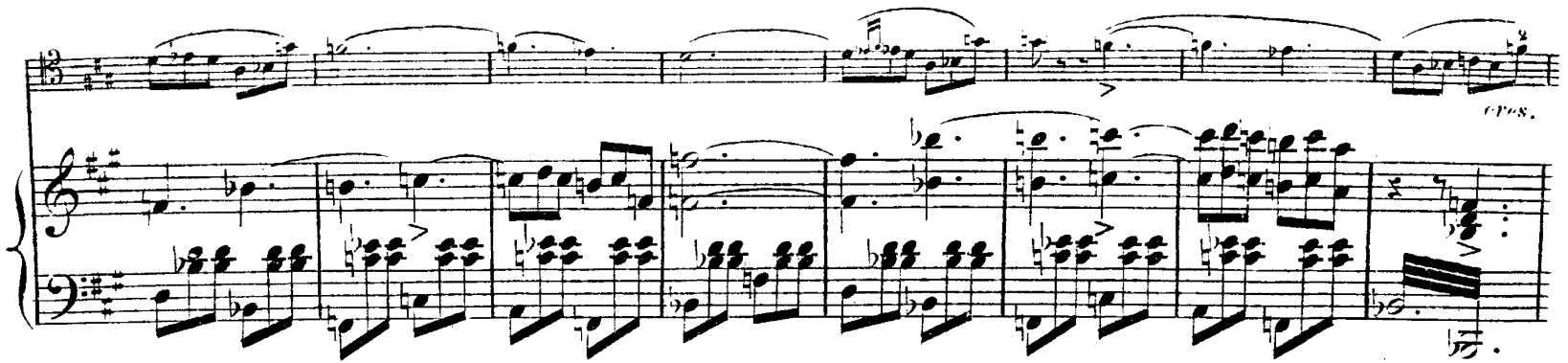
pizz. *arco.* *p* **Allegro.**

pp

fz

fz *f* *p*





p ff p pp

sf

poco ritard a tempo. sempre p

poco ritard

p

dim. rall.

con espress. a tempo.

77.54.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 12/8, shown at the beginning of the first system.

The systems are as follows:

- System 1:** The right hand (RH) begins with a melody marked *pp* (pianissimo). The left hand (LH) plays a rhythmic accompaniment of eighth notes, marked *f dol.* (forte, *dol.* for *doletto*).
- System 2:** The RH continues its melodic line. The LH accompaniment remains consistent.
- System 3:** The RH features a crescendo marked *cres.* leading into a *pp* section. The LH has a *p* (piano) marking.
- System 4:** The RH has a *cres.* marking. The LH has a *dol.* marking and a *pp* marking.
- System 5:** The RH features a complex melodic line with triplets and sixteenth notes, marked *f* (forte). The LH continues with a simple accompaniment.
- System 6:** The RH continues with the complex melodic line. The LH accompaniment remains simple.

p

p dol.

f

dim.

3^a corde.
ritenuto. *dim.* *il tempo.*

Meno mosso.
risoluto.
ff

Meno mosso. *pp*

f *f* *f* *f*

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *ff* (fortissimo) at the beginning and *pp* (pianissimo) in measure 3.

Second system of musical notation, measures 5-8. The right hand continues with intricate melodic patterns, including triplets. The left hand maintains a consistent eighth-note accompaniment. The dynamics remain *pp*.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with frequent sixteenth-note runs. The left hand's accompaniment consists of chords and eighth notes. Dynamics are marked *pp* at the start of the system.

Fourth system of musical notation, measures 13-16. The right hand features a series of descending and ascending sixteenth-note passages. The left hand has a more rhythmic accompaniment with some chords. Dynamics include *ff* and *f* (forte).

Fifth system of musical notation, measures 17-20. The right hand concludes with a final melodic flourish. The left hand ends with a series of chords. The system concludes with a double bar line.

Collection de Duos concertants

POUR

PIANO ET VIOLONCELLE

PAR

J. Gregoir et F. Servais

No.		M.	Pf.
1.	Duo brillant sur un Thème de <i>Donizetti</i>	4	25
2.	Duo brillant sur des motifs de l'opéra <i>Fra Diavolo</i>	4	25
3.	Duo brillant sur des motifs de l'opéra <i>Le Prophète</i>	4	25
4.	Duo brillant sur des motifs de l'opéra <i>Norma</i>	4	25
5.	Duo brillant sur des motifs de l'opéra <i>Le Juif errant</i>	4	25
6.	Duo brillant sur des motifs de l'opéra <i>L'Etoile du Nord</i>	3	50
7.	Duo brillant sur des motifs de l'opéra <i>Martha</i>	4	25
8.	Grand Duo sur des motifs de l'opéra <i>Il Trovatore</i>	4	25
9.	Grand Duo sur des motifs de l'op. <i>Le Pardon de Ploërmel</i>	4	25
10.	Duo brillant sur des motifs de l'opéra <i>Tannhäuser</i>	3	50
11.	Duo brillant sur des motifs de l'op. <i>Der Freischütz</i> (Robin des bois)	4	25
12.	Duo brillant sur des motifs de l'opéra <i>Obéron</i>	4	25
13.	Grand Duo sur des motifs de l'opéra <i>Lohengrin</i>	3	50
14.	Duo brillant sur des motifs de l'opéra <i>Don Juan</i>	4	25

No.		M.	Pf.
15.	Duo brillant sur des motifs de l'opéra <i>Euryanthe</i>	3	25
16.	Duo sur des motifs de l'opéra <i>L'Africaine</i>	3	25
17.	Duo sur des airs espagnols	3	25
18.	Duo brillant sur des motifs de l'opéra <i>Preciosa</i>	3	25
19.	Duo sur des motifs de l'opéra <i>Les Huguenots</i>	3	25
20.	Duo sur des motifs de l'opéra <i>Les Puritains</i>	3	50
21.	Duo sur des motifs de l'opéra <i>La Traviata</i>	3	25
22.	Duo sur des motifs de l'opéra <i>Luisa Miller</i>	4	25
23.	Duo sur des motifs de l'opéra <i>Rienzi</i>	3	50
24.	Duo sur des motifs de l'opéra <i>Der fliegende Holländer</i> (Le vaisseau fantôme)	3	25
25.	Duo sur des motifs de l'opéra <i>Aida</i>	3	25
26.	Thèmes bohémiens	3	25
27.	Thèmes russes	3	25
28.	Duo sur des motifs de l'opéra <i>La Somnambule</i>	3	—
29.	Duo sur des motifs de l'opéra <i>Faust</i> de <i>Gounod</i>	3	—

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